

War Cartoons Famed as Factors in Shaping Destiny of Empires

Caricature Most Effective of Agencies in Awakening World to German Menace—Pictures More Feared Than Guns by Napoleon—History of All Wars in Which the United States Has Been Involved Shows Conspicuous Part Played by Cartoonists.

A BRAHAM LINCOLN, in the darkest hour of the War of Secession, referred to the drawings of Thomas Nast as the best recruiting sergeants in the service of the Union. In the Great War no individual influence was more effective in keeping steadily before the eyes of people of the neutral nations of Europe the evil and world menace that

ships; and they were also accused in regard to a certain picture, wherein Cornelius de Witt, brother to the Pensionary, was painted with the attributes of a conqueror. Ships were represented in the background of the piece, either taken or burnt. Cornelius de Witt, who had really had a great share in the maritime exploits against England, had permitted this trifling

ings and the text. John Bull is the ox, Bonaparte the contemptible frog. But somehow it is always the ox who is, following defiance, during the other to "come on," flinging down insult at the diminutive foe. "Let him come on, damme!" shouts the bold Briton of the pictures. "Damme!" Where are the French bugaboos? Single handed, I'll beat forty of 'em, damme!" Thackeray recalled one famous Gillray picture: that of George

ing: "Oh! curse this swamp. This is not like the road from Bladenburg to Washington. Fly on me, Gentlemen. Do not twist so hard. I am in the mud up to my ears." The American is saying: "Come along, you did Rascal, you did not know the brave Americans and their old Hickory!" while the Frenchman's comment is: "Hail! Ab! Mounseer Bull, you have not this time Russia, Austria, Prussia, Sweden, Spain, Portugal and all Germany with you."

The two greatest of all the war cartoons that Punch has given the world were the work of John Leech and John Tenniel. "Gen. Fievrier Turned Traitor" and "The British Lion's Vengeance on the Bengal Tiger." The former was suggested by events of the Crimean war. The Russian Czar, Nicholas I., had boasted that whatever forces the French and British might send against him he had two generals upon whom he could implicitly rely, General Janin and General Fievrier. The reference was of course to the severity of the Crimean winter, on which he counted to reduce greatly by death the strength of the allied armies. But toward the end of the winter the Emperor himself died of pneumonia, after an attack of influenza. In an instant Leech had seized upon the idea. Gen. Fievrier had turned traitor, and under that title the picture appeared in the issue of Punch of March 10, 1855. Gen. Fievrier (death in the uniform of a Russian General) presses his hand on the breast of the Autocrat of All the Russias—and the key blasts of the winter on which the Emperor had so critically relied have recoiled upon himself. Ruskin said of this picture that it represented in the art of caricature what Hood's "Song of the Shirt" represents in poetry.

It was Shirley Brooks who gave Tenniel the suggestion for the finest of all his cartoons. England had thrived with horror at the news of the Cawnpore massacre of women and



THE NATION MOURNING AT LINCOLN'S BIER.
by TENNIEL IN PUNCH

writer of this article the drawing as he had originally made it. The picture represents a Union soldier's grave, over the tombstone of which Columbia is weeping. At the foot of the grave stands a companion of the dead, a loyalist stripped of his arms and shaking hands with a rebel armed to the teeth and with one foot on the grave. The suppressed lower section shows three pictures—"All for Nothing," showing a soldier's deathbed; "To Have the

due South in 90 days. Abe Lincoln."

In a fourth, entitled "Miscellaneous," or, the Millennium of Abolition, Mr. Lincoln is receiving, with great warmth and cordiality Miss Dinah Arabella Araminta Squash, a negress with many frills and furbelows who has as her escort Henry Ward Beecher. At a near by table Horace Greeley is treating another gorgeously attired negress to ice cream. Two repulsive-looking negroes are making violent love to two white women. A passing carriage in charge of a white coachman and two white footmen contains a family of negroes. In the background Englishmen, Frenchmen and others are giving expression to their astonishment at the condition in which they find American society.

For a really great cartoon dealing with Lincoln one must turn to London Punch. There appeared the splendid drawing by Tenniel showing Columbia mourning at the dead President's bier. French political caricature has been held tight in leash during the Second Empire, and until the disaster of Sedan it was only in the pictorial press of other countries that France's danger was reflected. The outbreak of the struggle was depicted by Tenniel in the cartoon, "A Duel to the Death," showing Louis Napoleon and the King of Prussia as rival swordsmen, with Britannia trying to avert the combat. A second Punch picture of the war's early days found many imitators at the beginning of the great war. It was "A Vision by the Way," representing the shade of the great Napoleon confronting the Emperor and the Prince Imperial on the warpath and bidding them "Beware!" After the first French defeats Punch still played about the duellist idea. Louis Napoleon, wounded and with sword broken, indicates that the war is over as far as a definite result is concerned.

New Type After Sedan.

Then came Sedan and the fall of the empire. France ceased to be typified in caricature as Louis Napoleon. She became a blazing-eyed woman, calling upon her sons to rise and repel the invader. When the German headquarters were established in Versailles and the Prussian king surrounded by his conquering armies Tenniel drew another cartoon that has found its imitators again and again within the course of the past few months. The picture of 1870 showed the German monarch at a table in the palace looking at a map of Paris, while in the background were the shades of Louis XIV. and the great Napoleon. "Is this the end of 'all the glories'?" asks the Grand Monarque sadly. French caricature, released by the national catastrophe, flamed with new and feverish vigor. Daumier, who had become an old man in point of years, poured out his nightmare visions. Prophetically he saw into the future with his splendid picture of the giant tree bend-

ing and shattered by the whirlwind but still holding at the roots. "Poor France! The branches are broken but the trunk still holds." Of his cartoons of this period it has been said: "They are the work of a man tremulous with feverish indignation, weird and ghastly conceptions, such as might have emanated from the cauldron of Macbeth's witches. The backgrounds are filled in with solid black, like a funeral pall; and from out the darkness the features of Blamark, of Von Moltke, of William I., leer malevolently, distorted into hideous, ghoul-like figures, vampires feasting upon the ruin they have wrought. French liberty in the guise of a wan, emaciated, despairing figure, the personification of wronged and outraged womanhood, haunts Daumier's pages. At one time she is standing bound and gagged between the gaping muzzles of two cannon marked, respectively: "Paris, 1851," "Sedan, 1870," and underneath the laconic legend, "Histoire d'un Regne."

The Spanish American War.

Of the thousands of cartoons giving expression pictorially to the emotions stirred by the events leading up to the brief conflict between the United States and Spain there is none that quickens the pulse when viewed after twenty years more effectively than Victor Gillam's "Be Careful! It's Loaded!" which appeared a few weeks before the outbreak of the struggle. It reflected, despairing figure, the personification of wronged and outraged womanhood, haunts Daumier's pages. At one time she is standing bound and gagged between the gaping muzzles of two cannon marked, respectively: "Paris, 1851," "Sedan, 1870," and underneath the laconic legend, "Histoire d'un Regne."

In Spain too the cartoonists were busy chronicling the march of events. One Iberian picture, entitled "Dewey's Situation," represented the victor of Manila Bay as a disconsolate rat caught in the Philippine mouse trap. Another showed "Schley Bottled Up by Cervera." "McKinley's Condition" depicted the President swathed in bandages and suffering severely from injuries received at Porto Rico and Cienfuegos.



FACSIMILE of the FAMOUS DEFENCE PRESENTED BY PHILIPON WHEN ON TRIAL for LIBELING the KING.
"IS IT MY FAULT, GENTLEMEN OF THE JURY, IF HIS MAJESTY'S FACE LOOKS LIKE A PEAR?"



NAPOLÉON IN THE VALLEY OF THE SHADOW OF DEATH. FROM JAMES GILLRAY'S CARICATURE. "THE HISTORY OF THE NINETEENTH CENTURY IN CARICATURE. PART I. THE NAPOLEONIC ERA."

locked behind the leer of Prussian military autocracy than the pencil of the Dutch artist, Louis Raemaekers.

A thousand pamphlets of Entente propaganda were of less weight in moulding opinion than one of Raemaekers' cartoons. To look at these cartoons was to see Germany's guilt as plain as at fire on a hill. They presented evidence impossible to controvert or obscure by specious quibbling—the plain, blunt evidence directed, not at the mind that might vacillate, but that went straight to the heart. To Raemaekers it was not the time to discuss the causes that led to the outbreak of the struggle. The great crime was the manner in which it was being conducted by the Imperial German Government. The Lusitania stricken to death and going down in the Irish Sea, Belgium bleeding and quivering beneath the lash of the invaders, Edith Cavell being led to execution in the gray of the morning—these were the dreadful facts that the world must not be allowed for a moment to forget. Also curbing the passionate indignation that moved Raemaekers' pencil was a sense of artistic restraint that made the indictment more blasting.

A Picture That Caused a War.

A Dutch artist was the most conspicuous single factor in the greatest of all wars. Another Dutch artist 350 years earlier painted a picture that caused a war involving the destiny of Manhattan Island. The name of the artist was Cornelius Bischoep, and his picture, which showed Cornelius de Witt with the attributes of a conqueror, furnished Charles II. of England with the excuse for joining forces with Louis XIV. of France and declaring war against Holland. Thus wrote Voltaire of the matter in his "Siècle de Louis XIV.":

The King of England reproached the Dutch with disrespect, in not directing their feet to lower the flag before an English

memorial of his glory; but the picture, which was in a manner unknown, was deposited in a chamber wherein scarce anybody ever entered. The English Ministers, who presented the complaints of their King against Holland in writing, therein mentioned certain abusive pictures. The States, who always translated the memorials of Ambassadors into French, having rendered abusive by the words faults trompeurs, they replied that they did not know what these abusive pictures (cos tabloos trompeurs) were. In reality it never in the least entered into their thoughts that it concerned the portrait of one of their citizens, nor did they ever conceive that this could be a pretence for declaring war.

But it was, and the struggle which followed, lasting for some years, ended by determining for good the name and the nationality of the town between the two rivers that was destined to grow into the world metropolis of today.

Cartoons of the Napoleonic Era.

Although pictorial satire goes back to the morning of history, caricature as a weapon in the making of war and the fostering of the war spirit dates from the campaigns waged by and against the great Napoleon, and the Louis Raemaekers of that day was the always half mad and eventually entirely mad Englishman, James Gillray.

The fearless Emperor, who understood that there was more danger in a cartoon than in a battery of enemy guns, throttled that form of satire not only in France, but in every corner of the Continent held in his iron grip. But across the twenty miles of Channel his hand could not reach, and for ten years Gillray turned out with astonishing profusion the prints that so famed the fame of British hostility toward the Corsican.

There was in those prints rancor and venom of a quality not to be found in the bitterest picture inspired by the great war. But above all there was a kind of hysterical fear—fear of Napoleon, of his genius, of his star. In studying the prints to-day one finds it in the discordance between the drawing and the text. John Bull is the ox, Bonaparte the contemptible frog. But somehow it is always the ox who is, following defiance, during the other to "come on," flinging down insult at the diminutive foe. "Let him come on, damme!" shouts the bold Briton of the pictures. "Damme!" Where are the French bugaboos? Single handed, I'll beat forty of 'em, damme!" Thackeray recalled one famous Gillray picture: that of George



"GENERAL FEVRIER" TURNED TRAITOR.
"RUSSIA HAS TWO GENERALS IN WHOM SHE CAN CONFIDE—GENERAL JANIN AND GENERAL FEVRIER." "FEIGN OF THE LATE EMPEROR OF RUSSIA"

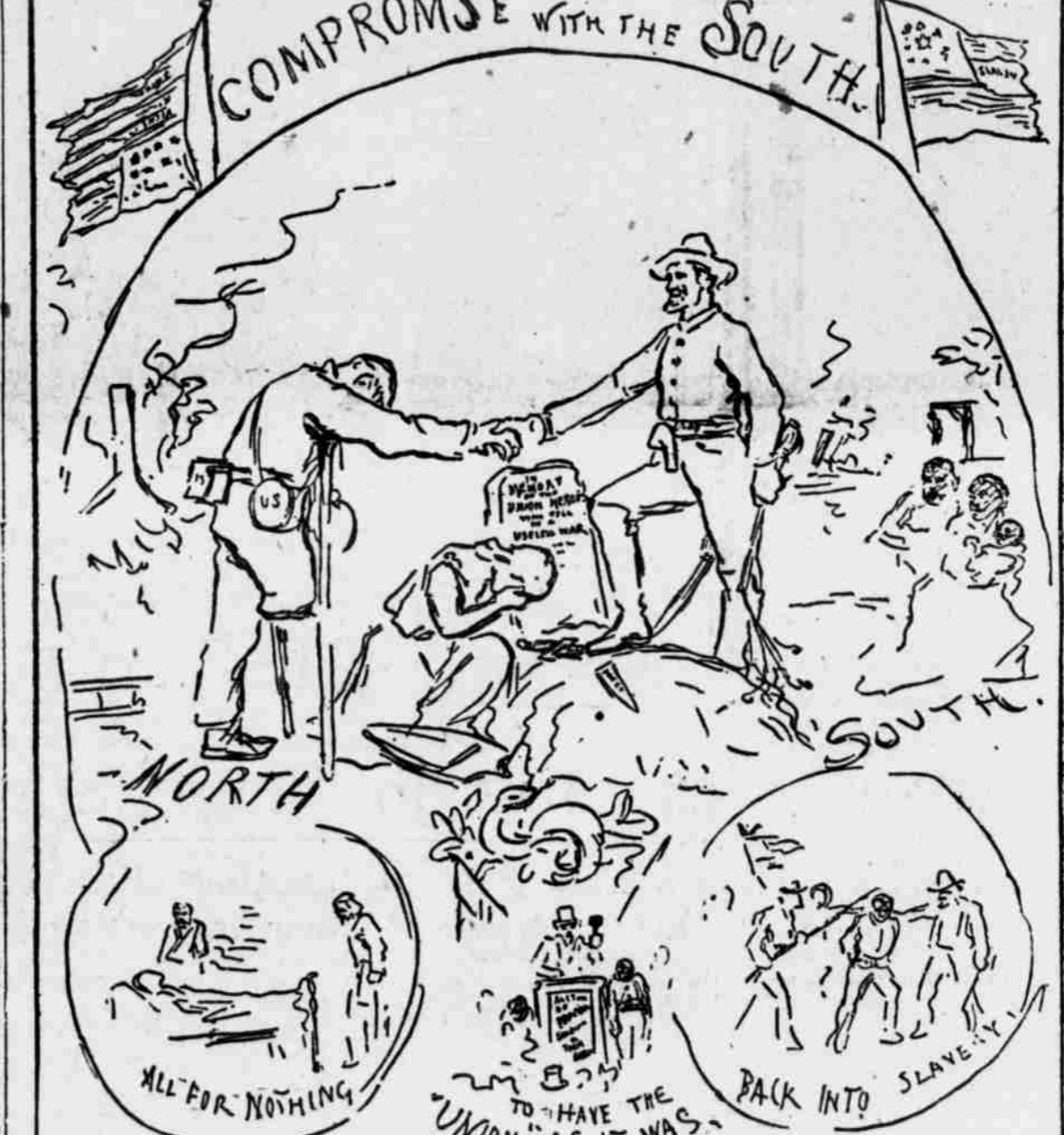
III: "You may have been Gillray's print of him—in the old wig, in the stout, old hideous Windsor uniform—as the King of Brobdingnag, peering at a little Gulliver, whom he holds up in his hand, whilst in the other he has an open glass, through which he surveys the pigmy. Our fathers chose to set up George as a type of a great king; and the little Gulliver is the great Napoleon."

But that was one of the kindest of all the pictures. There was one by Gillray showing "Boney and his family in rags gnawing raw bones in a rude Corsican hut; another portraying him in a turban and with a hookah, having adopted the Mohammedan religion; a third depicting him in the act of murdering the sick at Joppa. Always when drawn by Gillray's pencil, either as First Consul or Emperor "The Man of Destiny" was a monster, a fiend in human shape, craven and murderous; but when dealing with the question of this fiend's power, for evil Gillray was hardly consistent. It pleased the Englishman and his audience mightily when the ogre was represented as being kicked about from toe to toe; by the Turks, the Spaniards, the Russians, the Prussians and the Austrians. But the very next cartoon was likely to picture him at table, slicing off half the pudding that symbolized the continent, or as "Tiddy-Doll, the Great French Gingerbread Baker. Drawing Out a New Batch of Kings."

Gillray's greatest cartoon, and one of the great war cartoons of all time, was the one called "The Valley of the Shadow of Death," depicting the dangers surrounding the Emperor in 1805. The valley of the picture is the valley of John Bunyan's "Pilgrim's Progress." Napoleon is moving unmercifully along a treacherous path. The way is flanked by the waters of Styx and hemmed in by a circle of flame. Horrors threaten him from every side. The British lion, raging and furious, is gnawing at his throat. The Portuguese wolf has broken his chain. King Death, mounted on a mule of "True Royal Spanish Breed," has cleared at a bound the body of the ex-King Joseph, which has been thrown into the "Ditch of Styx." Death is gnawing at his neck with his grimacing mouth, while at the same time his hour-glass with the sand exhausted; flames follow in his course. From the smoke rise the figures of Junot and Dupont, the beaten generals. The papal tiara is descending as a "Roman meeting" charged with lightning bolts to blast the Corsican. The "Turkish New Moon" is rising in blood. The "Spirit of Charles XII." appears from the flames to avenge the wrongs of Sweden. The "Imperial German Eagle" is emerging from a cloud; the Prussian eagle appears as a scarecrow, making desperate efforts to fly and screaming revenge. From the "Lethal Ditch" the "American Rattlesnake" is thrusting forth a poisoned tongue. The "Dutch Frogs" are spitting out their spite, and the Rhenish Federation is personified as a herd of starved rats, ready to feast on the Corsican when he stumbles. The great "Russian Bear," the only ally of Napoleon, is shaking his chain and growling, a formidable enemy in the rear.

Early American War Cartoons.

There was very little caricature espousing the continental side in the War for American Independence. But there was one pencil wielded in the attempt to spur the then little United States to martial ardor during the second struggle with Great Britain. That pencil wrought cartoons that were in feeble imitation of the cartoons of James Gillray, and the man who flourished it was William Charles, a Scotchman by birth, who, forced to leave his native country, came to America, and here sawed, though rather ineffectually, attacked his renounced land. Charles' "John Bull Making a New Batch of Ships to Send to the Lakes," was a direct imitation of Gillray's "Tiddy-Doll, the Great French Gingerbread Baker." Charles used the awkward loops then in vogue to make his points. One of his cartoons of the War of 1812 showed John Bull caught in the mire, with an American holding one ear, and a Frenchman the other, John is say-



PEACE
(ORIGINALLY CALLED COMPROMISE WITH THE SOUTH.)

was extenuated or set down maliciously. "Gentlemen of the jury," said the accused, "is it my fault if my Majesty's face resembles a pear?" It was an undoubted point, but it failed to serve its intended purpose. Philippon was condemned and fined, and immediately took revenge on the judge and jury by arranging their portraits upon the front page of *Le Charivari* in the form of a "Pear." Soon again Philippon was in court. This time it was for publishing in *Le Charivari* a design representing a gigantic pear surmounting the pedestal in the Place de la Concorde, and bearing the legend: "Le monument expiatoire." That, claimed the prosecution, was an invitation to regicides. "The prosecution sees in this a provocation to murder," cried Philippon. "It would be at the most a provocation to make marmalade."

Happily the war of 1812 was the last armed conflict between Great Britain and the United States. But in the occasional misunderstandings between the two countries and the threats of war the cartoonists on both sides the Atlantic have found the suggestion for many pictures of striking humor. Most of them in the early days of London *Punch* were from the pencil of John Leech. "What! You young Yankee-Doodle, strike your own father!" is the caption of one depicting a long haired, cigar puffing, smothered Jonathan belligerently shaking his fists at a complacent John Bull with a big stick under his arm. Another, entitled "The Land of Liberty," appeared in 1847. A lean and lanky but beardless Uncle Sam sits back in his rocking chair, a six shooter in his hand, a huge cigar between his teeth. One foot rests carelessly upon a bust of Washington which he has

children by the Sepoy rebels. To avenge the crime thirty thousand British troops had started for India. The spirit of the nation was summed up in "The British Lion's Vengeance on the Bengal Tiger." In the picture straight at the throat of the Bengal tiger, which is standing over the prostrate bodies of a woman and a child, springs the British lion. The tiger, realizing the danger of being robbed of its prey, is snarling at the avenger. Hardly to be regarded as a war cartoon is Tenniel's equally famous "Dropping the Pilot," showing the dismissal of Bismarck while a certain present unhonored resident of Holmport complacently watches the stalwart figure descending the rope ladder. A splendid *Punch* cartoon illustrating certain phases of our war with Spain in 1898 showed a disapproving Dame Europa approached by a conciliatory Uncle Sam. "Bismarck, my name is Uncle Sam." "Any relation of the late Col. Monroe?" questions the lady freely.

Famous Civil War Cartoons.

The spirit of Lincoln's Gettysburg speech, "Be it highly resolved that these lives shall not have been spent in vain," was the spirit of the picture that first made Thomas Nast famous. The picture, originally called "Compromise With the South" and later called "Peace," appeared just after the elections of 1862 and was circulated by the million as a campaign document. At that time and for many years after only the upper part of the original picture was used. The lower portion, with its arraignment of the Confederacy, was suppressed and lost. A very short time before his departure for South America to take up the Consular post that so speedily brought death Thomas Nast gashed out the

Union as it was" and "Back Into Slavery," the latter two dealing with the negro question.

Typical of the thousands of cartoons of no great merit born of the fury of the War of Secession was one of the early days of the struggle entitled "Virginia Pausing." The Southern States, represented as young rats, are easily scampering off, in the order in which they seceded, South Carolina heading the procession. Virginia, struggling in the rear, finds herself under the paw of "Uncle Abe," represented as a watchful and alert old mouse, to consider the next step. The Union, personified as the mother rat of the brood, lies stark and stiff on her back, with the Stars and Stripes waving over her corpse, and underneath, the legend: "The Union must and shall be preserved."

The President was, of course, the dominating figure in those civil war cartoons, no matter their origin or sympathies. That rugged face and tall figure were in themselves challenges to the men who wielded the pencil. One cartoon of the period pictures him crossing the Niagara rapids on a tight-rope, carrying a negro on his back and balancing himself by means of a pole called "Constitution." In another he is mixing a cocktail behind the bar. The glasses that he holds in either hand are labelled "Victory" and "Defeat," and the liquid, which he deftly transfers from one glass to the other, is "The New York Press." A third, commemorating the first call for volunteers to serve for three months, portrays him in the depths of despair, sitting on a high revolving stool before a sloping desk, while a Union soldier is presenting to him a promissory note indorsed: "I promise to sub-